

*Faculty of Music
University of Toronto*

Thursday evening series

John **A**ldis **C**hoir of **L**ondon

*November 11th, 1971
Concert Hall, Edward Johnson Building
8:30 P.M.*

PROGRAM

Madrigals

Poor is the life
Construe my meaning
Come Shepherd Swains
Draw on Sweet Night

*Michael East
Giles Farnaby
John Wilbye
John Wilbye*

Le chant des oiseaux

Clement Jannequin

Claude or Clément Jannequin, who lived circa 1485-1560, was a prominent contributor to the first collection of French chansons published by Pierre Attaignant in 1528. In these songs he shows a quite astonishing talent for descriptive realism by weaving into the free form of the writing imitations of bird noises, street cries and in his most famous chanson *La Guerre* battle noises which attempt the sounds of the battle-axe, the flying arrow and the groans of the dying.

Standchen

Franz Schubert

(for mezzo-soprano, male voice chorus and piano)

Soloist: Pauline Stevens

Not the famous "Serenade" but the rarely heard setting for contralto solo and male-voice chorus. This is the first of two settings which Schubert wrote as opus 135 in 1827. The other uses the same solo voice against female choir. Both have piano accompaniment and a text by Ferdinand Grillpazer.

Benedictus, from "Missa Brevis"

Roger Smalley

Smalley is a young English composer who is beginning to establish himself. His output is not as yet very large but it is not insignificant. In this extract from his short Mass he shows evidence of clean-lined counterpoint and of an attractive yet subtle harmony. There is a strength and vigour which is quite personal in the structure of the music.

POOR IS THE LIFE

Michael East

Poor is the life that misses
The lover's greatest treasure,
Innumerable kisses,
Which end in endless pleasure.

O then if this be so,
Shall I a virgin die?
Fie no, no, no, fie no, no, no.

CONSTRUE MY MEANING

Giles Farnaby

Construe my meaning, wrest not my method,
Good will craves favour, witness the high God,
If I have meant well, good will reward me,
When I deserve ill, no man regard me;
What shall I say more, speech is but blasting,
Still will I hope for life everlasting.

COME SHEPHERD SWAINS

John Wilbye

Come Shepherd swains that wont to hear me sing,
Now sigh and groan,
Dead is my love, my hope, my joy, my spring,
Dead, Dead and gone,
O she that was your summer's Queen
Your day's delight,
Is gone and will no more be seen,
O cruel spite,
Break all your pipes that wont to sound
with pleasant cheer,
And cast yourselves upon the ground
to wail my dear.
Come shepherd swains, come nymphs and all a row,
to help me cry,
Dead is my love, and seeing she is so,
lo now I die.

DRAW ON SWEET NIGHT

John Wilbye

Draw on sweet night, best friend unto those cares,
'that do arise from painful melancholy,
My life so ill through want of comfort fares
that unto thee I consecrate it wholly.
Sweet night, draw on. My griefs, when they be told
to shades and darkness, find some ease from paining.

And while thou all in silence dost enfold,
I then shall have best time for my complaining.

LE CHANT DES OISEAUX

Clement Jannequin

Awake to the call of Spring and the God of love.
The birds in the woods sing enchantingly on this
first day of May. Hark to the voice of thrush and
blackbird. There is the starling with his gossip
from Paris and there the nightingale from the
deep heart of the woods. Last the traitorous
cuckoo announcing the uninvited laying of her eggs.

STÄNDCHEN

Franz Schubert

Hesitatingly, softly, in the shelter of the dark
night, we are here, with the finger gently crooked,
tapping on our sweetheart's bedroom door. Never-
theless, now with uplifted voice, we call out in
confidence: Do not sleep when the voice of
devotion speaks. Once a wise man sought near and
far for Mankind, but people who are gentle and
noble toward us are much rarer than gold. There
when friendship speaks, my love, my sweetheart,
do not sleep.

BENEDICTUS, from Missa Brevis

Roger Smalley

Benedictus qui venit in nomine Domini - Blessed
is He who comes in the name of the Lord.

THE EVENING WATCH

Gustav Holst

Body - Farewell! I goe to sleep; but when
The day-star springs, I'll wake agen.
Soul - Goe, sleep in peace; and when thou lye'st
Unnumber'd in thy dust, when all this frame
Is but one dramme, and what thou now descriest
In 'sev'rall parts shall want a name,
Then may his peace be with thee, and each dust
Writ in his book, who ne'r betray'd mans trust!
Body - Amen! but hark, e'r we two stray,
How many hours do'st think 'till day?
Soul - Ah! go; th'art weak and sleepeie. Heav'n
Is a plain watch, and without figures winds
All ages up; who drew this Circle even
He fills it; Dayes, and hours are Blinds.
Yet, this take with thee; The last gasp of time
Is thy first breath. and mans eternall Prime

Faculty of Music

TO OUR SUBSCRIBERS

The Thursday Evening Series is almost sold out. The opening concert in the series by THE JACQUES LOUSSIER TRIO was completely sold out and in fact, over two hundred people were turned away. Nevertheless, there were many empty seats in the MacMillan Theatre.

The Faculty of Music would appreciate your co-operation by informing us by telephone or at the Box Office, if you will not be using your seats. While series tickets are not normally refundable, we will try and sell them for you in the case of a sold out house; you will be called and may then pick up your refund from the Box Office, Edward Johnson Building.

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Please delete the Thursday Afternoon Series concert on DECEMBER 16 by the CONCERT CHOIR at TRINITY COLLEGE CHAPEL from your November/December Events Calendar. This event will now take place on JANUARY 20th, 1972.

Publicity and Concerts
Edward Johnson Building
November 11, 1971

I had hope when violence was ceas'd and War on Earth,
 All would have then gone well, peace would have crown'd
 With length of happy days the race of man:
 But I was far deceived; for now I see
 Peace to corrupt no less than war to waste.
 How comes it thus?

Those whom last thou saw'st
 In triumph and luxurious wealth, are they
 First seen in acts of prowess eminent
 And great exploits, but of true virtue void;
 Who having spilt much blood, and done much waste
 Subduing nations, and achiev'd thereby
 Fame in the World, high titles, and rich prey,
 Shall change their course to pleasure, ease, and sloth,
 Surfeit and lust, till wantonness and pride
 Raise out of friendship hostile deeds in peace.
 The conquer'd also, and enslav'd by war
 Shall with their freedom lost all virtue lose
 And fear of God, from whom their piety feign'd
 In sharp contest of battle found no aid
 Against invaders; therefore cool'd in zeal
 Thenceforth shall practise how to live secure,
 Worldly or dissolute, on what their lords
 Have left them to enjoy; for the Earth shall bear
 More than enough, that temperance may be tried.
 (Paradise Lost, XI, 779-805) John Milton

Take but degree away, untune that string,
 And hark what discord follows! Each thing meets
 In mere oppugnancy: the bounded waters
 Should lift their bosoms higher than the shores,
 And make a sop of all this solid globe;
 Strength should be lord of imbecility,
 And the rude son should strike his father dead;
 Force should be right; or rather, right and wrong,
 (Between whose endless jars justice resides.)

Should lose their names, and so should justice too.
 Then everything includes itself in power,
 Power into will, and will into appetite;
 And appetite, an universal wolf,
 So doubly seconded with will and power,
 Must make perforce an universal prey,
 And last eat up himself. William Shakespeare
 (Troilus and Cressida, Ulysses' Speech, Act I, Sc. III)

Through the eastern night of glory,
While the shepherds watch were keeping,
Came to man the Angel's story
Of the Mother and the Child.
Through the empyrean swelling,
To (all) those in darkness dwelling,
Came the heav'nly voice foretelling
Goodwill, Peace on Earth towards men!

Since that hour of hope reviving,
Deeds of blood and baleful striving,
Deeds of rapine, pillage, slaughter
Have defiled the souls of men.
Through the night's stillness hear ye then!
Hear the Angel voices pleading,
Hear them, suppliant, interceding,
Goodwill, Peace on Earth to men!

Now to those in shadow grieving,
Comes the Sun, their gloom relieving,
Comes deliv'rance banning sorrow.
Hail the Day-Spring from on High
All ye who in darkness lie!
Truth and justice wrong redressing,
When God's Kingdom, all confessing,
Brings a brighter, gladder morrow.

Surely bringing consolation
Speeds the news of man's salvation,
Spreads the message of the Christ-birth.
Lo! He comes to crown the right,
Faith at last is lost in sight!
Blazen forth to ev'ry nation
Jesus bringeth man salvation,
Hear the joyful proclamation:

Peace, Goodwill, to men on Earth! (Trans. Arthur Fagg)

Turba

Miklos Maros

Miklos Maros, born in Hungary in 1943, composed *Turba* in 1969. The work is written for a choir and conductor, who also sings. The title is Latin, and means crowd. The improvisations of the choir emphasise the impression of a crowd, out of which the soloistic parts rise in contrast. *Turba* incorporates a choral Halleluia on words from the Bible.

INTERMISSION

The Evening Watch

Gustav Holst

Soloists: Paul Taylor and Geoffrey Mitchell

Holst composed *The Evening Watch* in 1925, to words from Henry Vaughan's 'Silex Scintillans' of 1650. It takes the form of a dialogue between the Body and the Soul.

Two Choruses, Opus 14

Alexander Goehr

Soloist: Brian Etheridge

These choruses were written in 1962 for the John Alldis Choir, who first performed them in November of that year. They are dedicated to the memory of Hanns Eisler.

The overall shape of the two pieces is practically identical, each commencing with an introduction for soloists, (baritone alternating with full choir in the first, contralto and soprano in the second), leading to a central section of development by variation, followed by a coda in rhythmic unison. (The second movement has a brief return to introduction material before the coda). The treatment of material in each movement, however, is completely different, for whereas the interest in the first movement is mainly contrapuntal, in the second it is harmonic and rhythmic, with textures subtly contrasting and combining solo voice and block harmony.

Friede auf Erden Op. 13 (1907)

Schoenberg

(Conrad Ferdinand Meyer)

Conductor: JOHN ALLDIS

<i>Sopranos:</i>	Mavis Beattie Patricia Hooper Jean Knibbs Doreen Price
<i>Contraltos:</i>	Linda Hirst Pauline Stevens Hazel Wood
<i>Countertenor:</i>	Geoffrey Mitchell
<i>Tenors:</i>	Alan Byers Rogers Covey-Crump Peter Long Paul Taylor
<i>Basses:</i>	John Huw Davies Terry Edwards Brian Etheridge John Lubbock

Next Thursday Evening Series

December 9th

Early Music Quartet

Next Event:

November 12

Vladimir Orloff, cello

Toronto Debut